

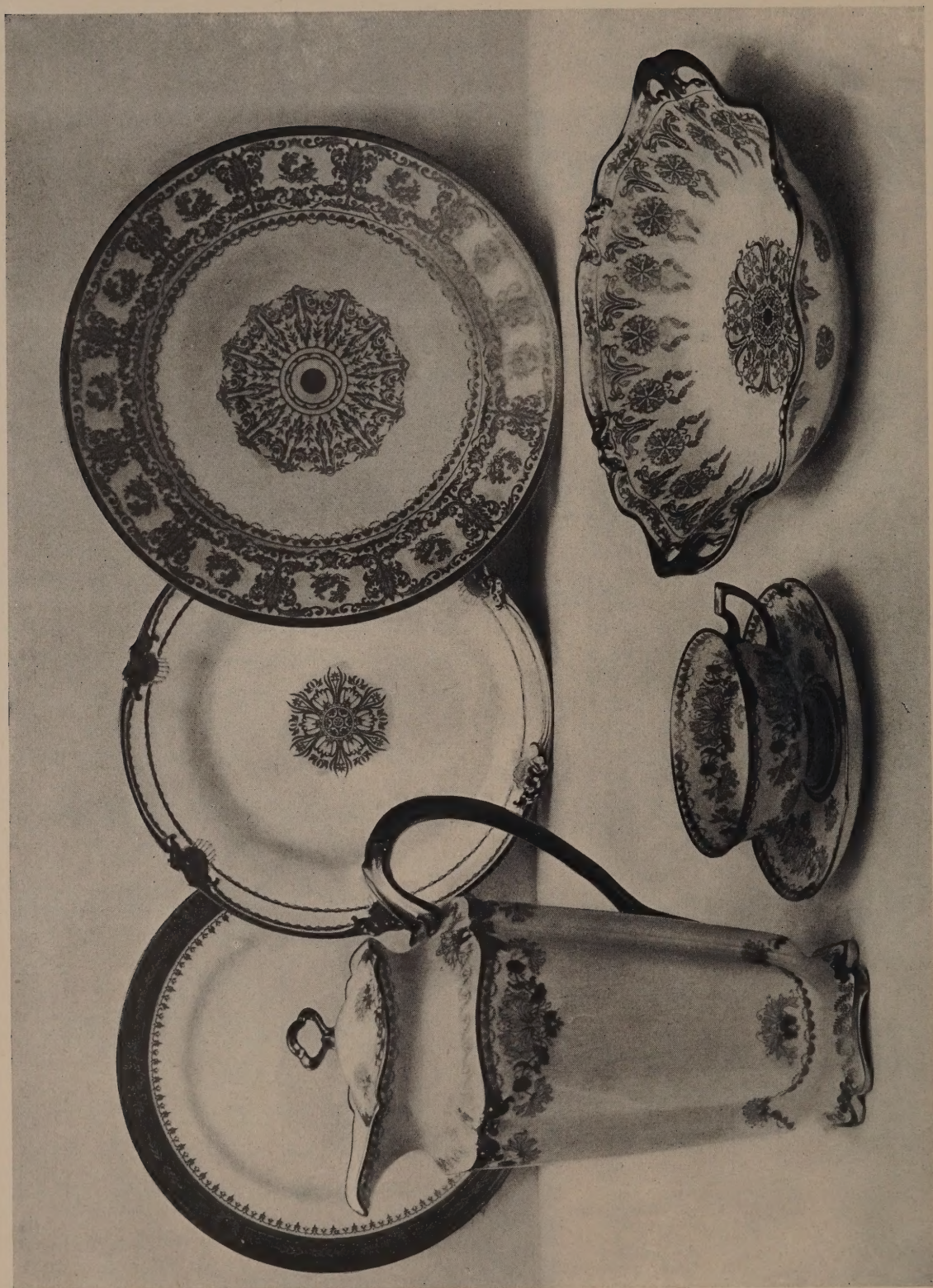
Haviland China

is stamped:

Haviland
France

Additional stamp on decorated china :

Haviland & Co
Limoges



REMARKABLE EXPOSITION OF NEW IMPORT SAMPLES IN RENAISSANCE, ROCOCO, EMPIRE AND MISCELLANEOUS FLORAL AND DECORATIVE CREATIONS TO MEET THE REVIVAL OF TRADE CONFIDENCE

PHOTOGRAPHED SPECIALLY
FOR POTTERY AND GLASS

COURTESY OF
PORCELAINES G. D. A.

POTTERY & GLASS

VOLUME I

DECEMBER 1908

NUMBER 6

NEW STYLES FROM LIMOGES

A REMARKABLE INTRODUCTION OF NEW SHAPES AND DECORATIONS FOR THE IMPORT SEASON PRESAGED BY EARLY ARRIVAL OF SPLENDID SAMPLES

BY C. RUGE

FRENCH china possesses a special charm. Its richness of design, color and evident intrinsic worth. There is something infatuating about it.

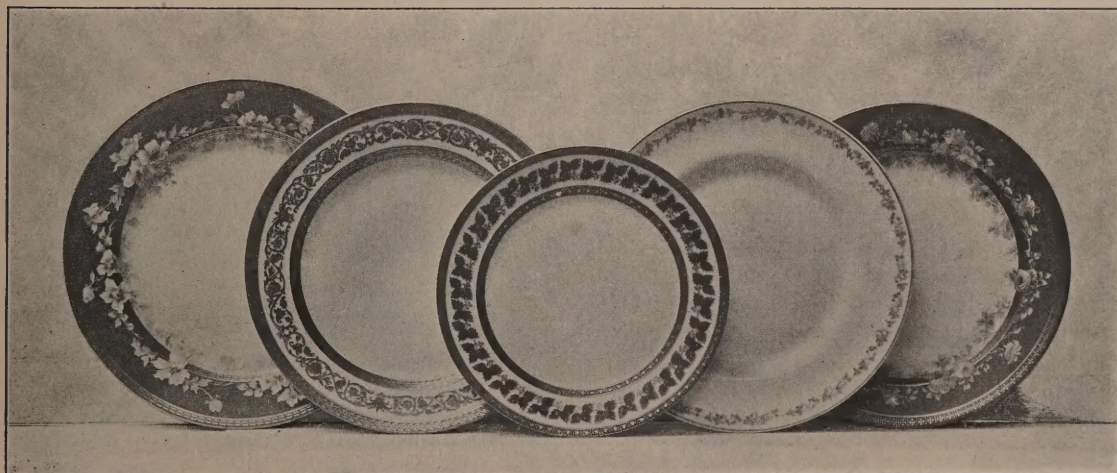
We may derive great satisfaction from the rigid virtues of British pottery; the strong shapes and bold color treatment of the Germans may draw out our admiration; the poetic mysticism of Copenhagen ware appeals with subtlety to our imaginations, while ornate Russian porcelains command our enthusiasm on account of their lav-



But when we bring French china into our homes, whether we set our dinner tables with it or place it in some conspicuous place as a matter of ornament, it seems to breathe in an atmosphere of its own creation — an atmosphere of refinement and good taste conducive to a sense of the best fitness of things.

French china is undoubtedly to be classed

ALFRED G. MOMENT IMPORTS CUPS OF STRANGE, ANGULAR BUT ATTRACTIVE SHAPES AND ORNATE DECORS



LA PORCELAINE LIMOUSINE'S STYLES EXCEL IN RENAISSANCE AND FLORAL DESIGNS



FONDEVILLE & VAN IDERSTINE PRESENT
ELABORATE FLORAL DESIGNS ON PLAQUES,
PITCHERS AND OTHER USEFUL ARTICLES

as an aristocrat among its many rivals, but, like a true aristocrat, it never intrudes itself upon our attention—neither will it consent to being relegated to a secondary place. For, surround it as you may with objects more massive, more delicate, more gorgeous—more anything, it still beckons us to it through that subtle channel of our human instincts which so unconsciously accept most ardently that which through a long process of elimination has been selected by the ever-increasing influences of culture and education. These the French have, and they have impressed their wonderful national personality, the outgrowth of their inheritance, upon the works of their craftsmanship as thoroughly as they have upon those of their fine arts. And the whole world is benefited.

How well the French have worked in this respect is attested by the survival, and constant revival, and the development of some of the best periods of design known to history. Will the Renaissance, the Louis periods, the Empire ever die? The old and now reviving styles of Rococo and Empire, as well as the development of the "Art Nouveau" into rational lines, different as they are, answer in the negative.

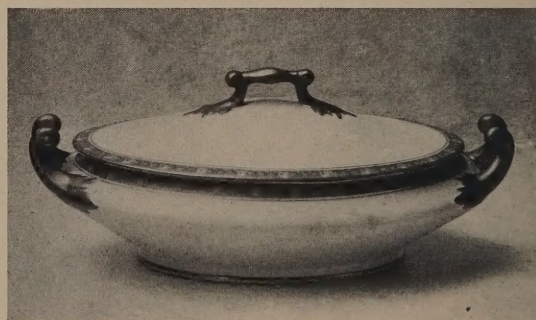
Americans have always had a great preference for French china, they documented that preference a hundred years ago, and the steadily increasing demand ever since has helped in a great measure to swell the enormous production of French porcelain, and especially the great extension of porcelain manufacture in Limoges, probably the most famous center of china manufacture in the world. Several factories in this place are devoted exclusively to the production of wares for export to America.

Since olden times Limoges has been a center of French arts and crafts. The enamels of Limoges became famous in the sixteenth and seventeenth centuries. The portraits of Leonard Limousin executed in enamel were particularly celebrated, and fine examples of them can now be found jealously guarded in the Gallery of the Louvres in Paris. He was also an excellent engraver, and the city of Limoges can well be proud of him who first gave to it a world-wide renown. Lately it has been tried to revive the manufacture of enamels on leather, metals and porcelains which first made the fame of the city, but which, since the middle of the eighteenth century has been maintained by the manufacture of porcelain and faience.

Pottery was made at Limoges by M. Massié and his partners prior to the commencement of porcelain manufacture. These potteries must have been established as early as 1740, because surviving examples show the mark "A+ Limoges le 18me Mai, 1741."

Porcelain was first made at Limoges in 1771 by the Brothers Grellet, in conjunction with MM. Massié and Fournierat. There is shown still a plaque adorned with the coat of arms of Trugut, and the date 1771. It is said that this was the first piece of porcelain to be fired in Limoges. The first porcelain factory in Limoges must have done some creditable work for it was purchased by the French Government and became a branch of the Sèvres works in 1784. It was, however, resold four years afterward and almost immediately discontinued. The mark C. D. was used, in accordance with an act of Council, but previously (the first mark) was C. R. and Co.

Limoges seems to have been predestined as a place for the production of fine porcelains, because about this time the discovery in the



LA PORCELAINE LIMOUSINE ❧ NO MORE POPULAR
SHAPE THAN THIS IN COVER DISHES

vicinity of extensive deposits of clay of fine quality gave impetus to the establishment of several new factories. Fournierat, in the meantime, possibly as early as 1779, had discovered how to make real "porcelaine chine." But, unfortunately, he left Limoges and entered into partnership with Jacques Fourny at Nantes. Nevertheless, "hard" porcelain was again soon produced, and the little town began its real development and soon became one of the chief centers of the porcelain industry in Europe. And, beside the exportation of manufactured porcelain, large quantities of kaolin began to be shipped, with large profit, to other European countries, and even to America.

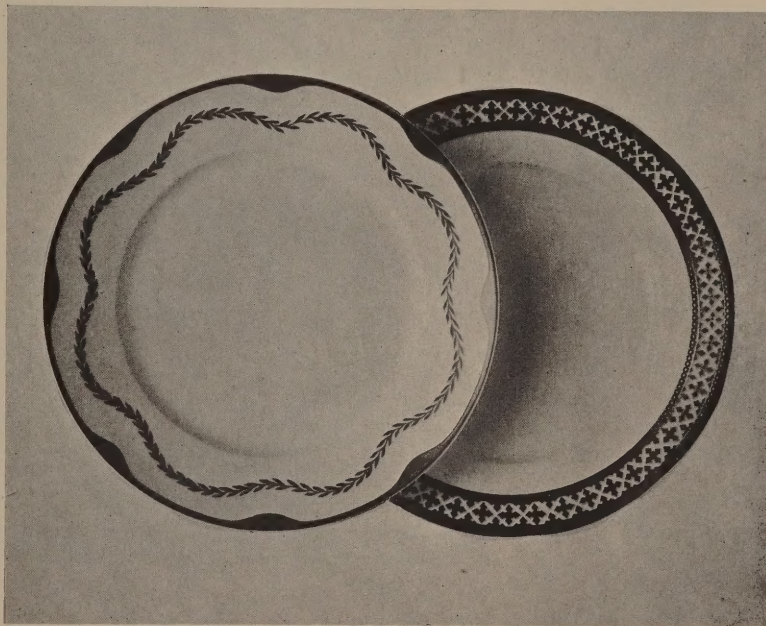
At present about fifty manufactories, thirty studios and forty *maisons de commissions* work for the production and sale of porcelain at Limoges, while the industry employs a total aggregating upwards of 9,000 workers.

Many of the names identified with the early history of Limoges have fallen into obscurity. The name of "Haviland," however, has served, perhaps, in a greater measure than any other to spread the fame of Limoges in this country for the past two or three generations. It was in 1840 that David Haviland, of New York, went to France and purchased a small *atelier* in Limoges. From this small beginning have developed the enormous factories bearing the name of Haviland, which has lived to see most of the other factories which were at work when David Haviland started replaced by others or lose their old identity through a change of owners. The business of the Havilands has continued to expand until now many of the factories of Limoges are owned or run by various members of the Haviland family. The name of the originator of the Haviland industries is being kept alive in the person of young Mr. David Haviland, of Haviland & Co., of Barclay Street, New York. Then there is the branch known as Theodore Haviland, of which the late William L. Briggs was New York agent, with offices at 25 Murray Street; the original Charles Field Havi-

land factories, now known as the G. D. A. Porcelaines, with an agency at 29 Barclay Street, under the progressive supervision of Mr. Frank Abbott; also the factories of Haviland & Abbott, with American headquarters at the same address, but in another part of the building.

Haviland & Co. promise some very interesting and new importations this year, but as these do not arrive until January, we are unable to present any illustrations of the new styles at this writing. It is safe to predict, however, that they will be up to the high standard which has so long maintained their jealousy and wisely-guarded reputation.

The American agency of the Theodore Haviland works also expects some choice new intro-



A CONSERVATIVE TOUCH OF THE ART NOUVEAU AND DESIGNS WITH ORIENTAL TENDENCY ARE AMONG THE NOVELTIES IN "OLD ABBEY"—HENRY CREANGE

ductions in December, so that we may present illustrations of these new styles in a later issue.

The Porcelaines G. D. A., however, are now in a position to show many of their new styles, which are extremely beautiful. The G. D. A. porcelain is of very old origin, being made in a factory which was founded in 1797 by the elder Alluau one time mayor of the city of Limoges, as well as a director of the Royal factory. He utilized kaolin of the mines of Marcognac. His son, François, also possessed feldspath of Chautelaube. François and his descendants have been identified with the factory from its earliest days till the present. Ch. Field Haviland was director of this factory for

about thirty years, and the original trade mark "G. D. A." was changed to "Ch. Field Haviland Limoges." Emile Gérard, who has occupied the post of director for the past ten years, restored the old trade-mark, and the ware is now stamped "G. D. A."

The G. D. A. porcelain is fired at 3,000 degrees Fahrenheit. Not all the colors used for the elaborate and delicate floral decorations, however, can stand that high temperature, and so some of them, especially the roses and turquoises, are done over the glaze. Plain green border decoration is done underglaze, however, and ware decorated in this way, being exceedingly durable, is especially fitted to withstand the hard usage of hotels and restaurants. It is very refined in effect, because the inherent beauty of the white porcelain is displayed to great advantage. For family use very beautiful plates are shown this season, with Renaissance borders. Ornamental designs of the sixteenth century, that age of beauty when objects for every day life were made to a standard of art, are being taken up again; for, although they have been neglected for about twenty-five years, they still

adapt themselves so well to the decoration of china that the demand is again creating another periodical revival. The coloring is done in the subdued but rich tones characteristic of the Renaissance. Choice may also be made from a great variety of plates with floral decorations, some simple, some elaborated to the point of gorgeousness. The Rococco and Empire styles in perfect purity are also well represented among the new styles, and the new shapes of the plates are all designed to hug the table—very flat, instead of the rims flaring upward.

Among these new and distinctive things from Limoges is a very beautiful plate with enamel effects. It is probably the most costly of all, as

well as the most original in general treatment.

Of all the new cups shown at the rooms of the Porcelaines G. D. A., a footed cup, Rococco, attracted me most. It is so exquisitely graceful, and so in harmony with the suggestion of "old-fashioned tea time," that it really creates *Stimmung*, as I would say in German. A set of these cups is made each one with different and more or less rich floral decorations and gold, but all together they strike one harmonious chord of tone value. I may add that very artistic new samples in Cobalt blue (*bleu de four*) which is always in demand, have also arrived.

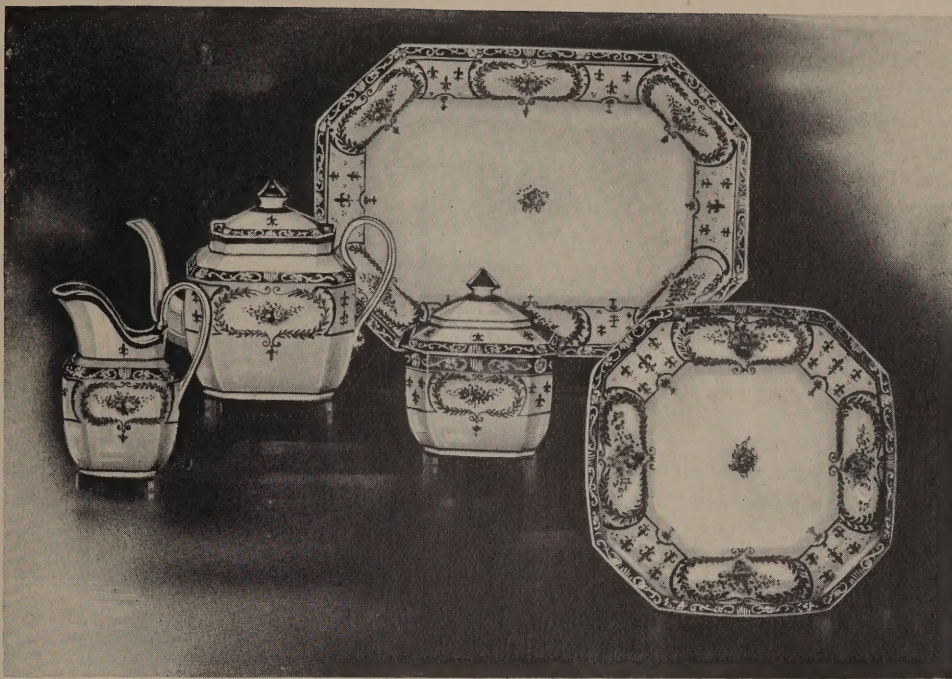
Another house which displays very artistic pieces, and which is distinguished by a very old and famous name in Limoges, is La Porcelaine Limousine, formerly M. Rédon, the American agency, under Alfred G. Moment, being at 25 West Broadway. This ware is distinguished by a mark constituted of the initials "P. L." over the words "Limoges, France," or simply "M. Rédon, Limoges." Here, also, the revival of the Renaissance is to be observed. A plate in very fine colors, decorated in that style attracted my special attention. Flower designs are also done in good taste. I saw



WM. GUERIN & CO.'S COTTAGE BREAKFAST SETS (LARGE PLATE) AND OTHER SETS IN BLEU DE FOUR SHOULD PROVE BIG SELLERS

plates with rose garlands executed in a highly artistic manner, one especially with green ground being most original and new. The green was a soft mousse green, and it harmonized well with the delicious pink of the roses. A plate decorated with green and red maple leaves in bunches of threes (the one in the center of our illustration, page 3), was among those which seemed to me to be most desirable for the dinner table of the very particular hostess.

Also in whole dinner sets "La Porcelaine Limousine" offers a very fine choice. Rose garlands are much in evidence among the expensive wares as well as among the sets of more reasonable price. An evidence of good taste lies in the fact that the latter have tiny



"AVENIR" COLONIAL DINNER SET DONE ESPECIALLY FOR AMERICAN HOMES

flowers well done, thus giving a refined impression—not at all cheap. Cups of angular and strange but attractive shapes (see illustration, page 3) are among the new importations.

Porcelains, decorated so finely as to stamp each piece as a work of art, are to be found at the new spacious showrooms of Frank W. Jenkins & Co., at 42 Park Place. Mr. Jenkins is the American agent of the Limoges "Avenir" porcelain. "Avenir" is French for "future," but Avenir china is a very present influence in the best households of American society. The decorations are not done at all on the factory plan; each piece is a study work by an artist. I saw some pieces that I enthused over as I would over a Gainsborough painting. Others were in Rococo style without a concession (see illustration) — the style was carried out to the minutest detail; plates, chocolates, coffee and tea pots, cups, and several fancy dishes were all carried out with

the same attention to detail. Game and fish dishes are hand-painted by first-class artists—each dish differing from the others. The Avenir Colonial dinner sets (see illustration) are done especially for America. Some show landscapes in monochrome tints, and are most attractive in their homelike simplicity. The landscapes are mostly flat-land or sea-shore scenes like the Dutch paintings—gray and gold predominate. The effect is very original. No other dinner ware is similar.

Henry Creange has one of the most interesting

showrooms in the metropolitan china district. It is located at 27 Barclay Street, and here is the American home of another Limoges pottery—The Old Abbey Porcelain factory. Among the new samples this season classical designs are given prominence. Rococo decorations are cleverly handled in their relationship to shapes and edges — great



"AVENIR" GAME AND FISH DISHES ARE UNIQUE
HAND PAINTED BY SPECIAL ARTISTS

ingenuity being employed in so disposing fundamental lines and exact proportions of parts as to expand the possibility of artistic treatment through the medium of Rococco decoration, the best original examples and motifs of which, in architectural and mural treatments, were always strongly dependent upon structural lines and conformed surfaces. Nothing annoys and assails all my artistic sensibilities to such an extent as to behold an unmodeled plate with narrow rim and perfectly circular edge unrelieved by a single wavy or graceful line decorated with heavy Rococco ornament void of modeling spilling itself over the edge, or crowded into narrow quarters, or again, as I noticed in one instance, even severely confined by an outer rigid band of glaringly burnished gold. I speak strongly on this point, because I have seen several instances of just such atrocious handling of Rococco styles, and it thus becomes my duty to sound a note of warning to my readers. It is, therefore, a pleasure to record a porcelain carried out in Rococco styles, every piece of which has first of all been correctly "constructed."

Old Abbey styles this season also include some elaborate plates, showing border decorations of quaint but attractive mixture of Oriental and Gothic styles, rendered in greens and reds. Fancy dishes, embellished with a variety of pretty floral designs, are also very effective.

Very interesting, indeed, are Mr. Creange's attempts this year to feel the public pulse of America in its relation to the Arts and Crafts movement, as expounded by the Art Nouveau in a thoroughly good interpretation of this style on a thoroughly high grade body of china. This newest departure in French styles went up like a rocket in the Old World, only to be threatened soon after with the danger of coming down like a stick. Art Nouveau enthusiasts allege that this retro-active sentiment is only a temporary setback, entirely due to the mistake made by most arts and craftsmen by interpreting their designs in or upon too cheaply made mediums, in order to foster its sudden introduction and popularity. Mr. Creange has, therefore, imported a few samples which avoid the very complicated and fanciful designs and extreme eccentricities of the new art. The decorations are on the characteristic lines and subtle colors which form the basis of the Art Nouveau, and are executed in a masterly manner on a splendid body of china. There is nothing cheap about this ware, and it will be extremely interesting to watch the success with which this latest introduction may meet in this country.

Still another of the foremost factories at Limoges is represented by the firm name of Wm. Guerin & Co. It was founded over fifty years ago by its present head, Mr. Wm. Guerin,



PURE ROCOCO STYLES WITHOUT A CONCESSION IN "AVENIR"
CHINA ❧ ❧ ❧ FRANK W. JENKINS & COMPANY



THE NEW SCHOOL OF COLORING AND LAVISH USE OF COIN GOLD DISTINGUISH
BAWO & DOTTER'S "ELITE" INTRODUCTIONS ❖ ❖ ❖ ❖ ❖

and now has a capacity of 15 kilns and employs one thousand hands.

This factory is known for the diversity of its products. The manufacturing is not limited to certain channels, but all kinds of goods are made for every part of the globe. Every item known in the china business, from plain white ware to some of the richest known decorations on French china, is turned out at these works. As for the turning out of goods for hotel purposes, Wm. Guerin & Co. occupies, perhaps, the leading place in the Limoges market. The factory has three principal agencies: one in Paris, one in London, and one in New York, besides agents in Buenos Ayres, Rio de Janeiro, Constantinople and several other places. The American agency, situated at 33 Park Place, is conducted by Chas. Streiff and Chas. Weiss, and was started in 1892. There is hardly a firm carrying French china in the United States that is not in their books.

Among the Wm. Guerin & Co.'s new styles are now to be seen a specialty for which I prophesy an immense popular sale—cottage breakfast sets in bright reds, greens and blues. They are

refreshing in their simplicity, pleasing, and make an immediate and cheerful impression. Other sets are in Cobalt (bleu de four). Often sprays decorate the centers of the plates very prettily, while the borders are in blue and gold, and some in incrustated ware. Among the cups, the "Athenia" cup of classical shape (illustrated on front cover) attracted my special admiration. It is Cobalt blue and gold on the outside, and all gold on the inside.

At Bawo & Dotter's, 26 Barclay Street, I admired hand-painted single pieces of "Elite" china, from their own factory in Limoges. Salad and biscuit bowls, coffee, tea and chocolate pots, jars of different kinds, all harmoniously treated in various color schemes, go to make up a superb display. Some show a lively color treatment, others are kept in subdued colors or delicate tints. "Feuillillies" poppies, oak leaves and other floral decorations are given preference. The ground is a warm ivory or cream, and the lavish use of coin gold not only enriches the decorations, but accentuates the gracefulness of the shapes.

The new importations of Pouyat ware by

Paroutaud & Watson, at 37 and 39 Murray Street, include coffee and tea sets of extraordinary beauty. Very slender forms prevail. They remind me of the shapes of antique vases. Some are thus decorated with antique designs carried out in gold only; others display floral decorations in delicate colors. Pink, light blue and green are chosen with preference. Sprays, little garlands or bouquets of larger flowers are used with good taste. Of a special charm and great originality are some sets which display dark background in their borders. These are kept in gold, green, pink or red. The colors and designs are brought out beautifully by the dark ground which seems not harsh, because the gold blends it into the white or cream of the surface.

Other sets show angular effects. Not only are handles angular, but also the parts themselves. Most of them are decorated with lines running vertically with flower sprays decorating the spaces between. Thus forms and decorations bear a direct relationship to one another and are kept in complete harmony.

Fine color harmonies characterize altogether

the new ware of Paroutaud & Watson. It will be easy for a hostess to arrange a tasteful tea or coffee table if she keeps her whole arrangement to the color scheme of the set she may have chosen from these new importations.

Fondeville & Van Iderstine show a great choice of Luneville pottery, of which the plaques and pitchers, with large floral decorations, represent the newest feature. They have a strong decorative value and will certainly find many admirers.

On the whole, the importations from that great world's pottery center, Limoges, show this fall, even in the cheaper lines, a degree of attractiveness never before equalled, and an attention to manufacturing detail that has placed every grade of ware at least one step in advance in point of quality and finish of anything heretofore offered. New samples are arriving every week, and the marts of the pottery industry will continue to offer new things as the season advances. The lines are sufficiently complete now, however, to warrant wide selections, and orders are being placed by the wise-
acres of the trade earlier than in past years.



UNUSUAL TREATMENT IN FORM, COMBINING GOOD ART AND PRACTICAL UTILITY, HAS ALREADY FORCED THIS POUYAT STYLE INTO LARGE SALES ❧ PAROUTAUD & WATSON

FAILURE OF GOVERNMENT TO OBTAIN FIGURES FOR TARIFF REVISION

WASHINGTON authorities who have been looking eagerly forward to obtaining information and data from certain emissaries who were sent abroad last summer on special missions to obtain facts regarding industrial costs of production in foreign countries, for use in the coming tariff revision, are said to be sorely disappointed over the lack of practical facts and figures in the returns obtained.

Consuls who have recently returned from foreign countries assert positively that the manufacturers to whom they have applied will not give up the information desired, but have become more guarded as attempts to get the details have been more and more insistently made. The unwillingness of the foreign manufacturers is ascribed in part to the efforts at new tariff legislation, which are now in progress in France, England and other countries and partly to the distrust and fear of American manufacturers who have been making inroads on European markets. The two influences taken together have been sufficient to debar the consuls from securing material that is worth anything in response to the elaborate list of questions that was prepared for them by the Congressional people, assisted by domestic manufacturers, and which was sent out by the State Department.

Great things were expected from the special agents, but with very little prospect of realization. The recent news from Charles M. Pepper, which was turned into the Bureau of Manufacturers, contained some general data as to the pottery industry in England, which was very interesting in many ways to the pottery trade in this country, but it is now being realized that what was wanted for tariff revision purposes was information of much more precise character. Other special agents have not fared much better.

How far the failure to get data will affect legislation is being a good deal discussed. The general feeling is that the talk about cutting duties in proportion to foreign costs of production was more or less impracticable, anyway, and that the legislation on the tariff, whatever it may be, will be about the same without the foreign costs as with them. One important effect will, however, be produced, inasmuch as with no data on foreign costs it will be impossible to pretend that the new rates have been shaped to conform to them.

SPECIAL RATES TO NEW YORK FOR THE BUYING SEASON

THE Merchants' Association of New York announces that the Trunk Line Association has authorized merchants' rates to this city for the spring, 1909, season. The special fare—a rate and one-half for the round trip—will be in effect under the customary certificate plan on January 16th to 19th, inclusive; February 20th to 23d, inclusive; March 6th to 9th, inclusive, and March 20th to 23d, inclusive, with the usual fifteen-day return limit.

In the spring there will be four series of rates aggregating sixteen selling dates, compared with only ten selling dates in two series in previous years. The buying season will thus be spread out over a longer period.

Trunk line territory, roughly described, is in the States of New York, Pennsylvania, New Jersey, Delaware, Maryland, a large part of West Virginia, in Virginia north of and on the line of the Chesapeake & Ohio Railway, and in the District of Columbia. The reduced rate does not apply from points less than 100 miles from New York City.

Special rates have also been arranged for with the Central Passenger Association covering sixteen selling dates.

The special fare will be in effect on January 16th to 19th, inclusive; February 6th to 9th, inclusive; February 20th to 23d, inclusive; March 6th to 9th, inclusive, with a thirty day return limit.

The Central Passenger railroads traverse territory roughly described as follows:

Points west of (but not including) Buffalo, Niagara Falls, Suspension Bridge and Salamanca, N. Y.; Pittsburg and Allegheny, Pa.; Bellaire and Marietta, O.; Wheeling, Charles-town and Huntington, W. Va.; and points on and north of the Ohio River and east of the Mississippi River, and south of a line from Keokuk, Iowa, to Chicago, Ill., including Cincinnati, Louisville, all towns in Kentucky on the Chesapeake & Ohio Railway, St. Louis, Keokuk, Chicago, Southern Peninsula of Michigan, and Canadian towns on the Michigan Central Railroad and Wabash Railroad.

It is hoped that arrangements will also be made to cover points beyond the Mississippi River.

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Further particulars regarding how to secure special rate tickets may be looked for in the January issue of POTTERY AND GLASS.

RUSH SALE OF CUT GLASS

One thousand and fifteen pieces of cut glass marked at low prices caused a remarkable rush sale Saturday, November 21, in the store of Lord & Gage in Reading, Pa. At eight o'clock in the morning over a thousand people congregated around the doorways. After the doors were thrown open less than thirty minutes sufficed to clean out every piece of the handsome stock.

The firm conducted similar sales in their stores in Baltimore, New York, Louisville and Newark.

The buyer of the glass department stated that the firm had purchased cut glass aggregating over \$75,000 worth during the last few weeks; that the recent dullness among glass cutting factories had opened up the opportunity for some very advantageous prices, and, as a consequence, one of the most prominent and leading manufacturers whose plant had been closed a short time ago was now working day and night on the firm's orders.

SALESMEN'S ASSOCIATION ELECTION AND BANQUET

The election of officers of the New York Pottery, Glass and Brass Salesmen's Association will be held Thursday noon, December 17, at the rooms of the Crockery Board of Trade. The following names are in nomination for the ensuing year: President, H. S. Mirrielees; vice-president, Edward Butler; secretary, Joseph F. O'Gorman; treasurer, George Hamilton. Directors (eight to be chosen): W. W. Magee, Edward M. Uniack, R. E. L. Wells, A. A. Bean, C. L. Horning, A. H. Hays, W. R. Demorest, W. F. Rowe, B. F. Drakenfeld, Jr., J. H. Venon, E. J. Ridgway, John Nixon, Charles Herman, Henry Endemann, H. J. Dennis, Charles H. Taylor.

The annual banquet of the association will be held in the large ballroom of the Hotel Astor, on Tuesday, December 29. The Committee of Arrangements is composed of Messrs. Henry Endemann, chairman; W. S. Pitcairn, Charles H. Taylor, G. E. Anthony, H. B. Hollis and W. H. Schreiber.

AMERICAN GLASSWARE AT LEIPZIG

On dealing with the exhibits at the Leipzig fair of American glass manufacturers, *Bruhn's Fachblatt* says:

"Nicolaus Franz Nachfolger, of Frankfurt-on-Main, agents of the United States Glass Co., as well as of other leading American factories (including the Libbey Co.), showed a

choice collection of glassware. The first-named company's exhibit included pressed glasses and goblets, which reproduced in the most successful manner cut glass articles in that line. * * * American flower bowls were prominent, in which stock is carried at Frankfurt of the above-named firm."

FIXED DELIVERIES OF ORDERS

With the view of preventing arbitrary cancellations of orders by buyers, when the exact date named for delivery has been exceeded, the German law provides that under ordinary circumstances a demand for delivery must be made and not fulfilled, before the buyer is entitled to withdraw from his contract. The principle of delivering to date under pain of cancellation, is, however, recognized under the head of "fixed orders."

Dr. C. E. Berger, a German lawyer advises having this point explicitly arranged in the placing of orders. In cases of "fixed orders," buyers can not only cancel, but can claim for resulting loss of profit. When orders are placed for a special occasion, such as table ware for a banquet or a wedding, the fixed nature of the transaction is implied, but even in such cases it is recommended to have a thorough understanding beforehand.

Where an American manufacturer engages to deliver goods abroad at a certain time, he is assuming risks which require looking after at all points. Some manufacturers think that delivery to a New York shipping agent is enough. When that agent has been selected by the foreign buyer, and is practically the representative of the latter, such may be the case, but close following is otherwise necessary at all stages between the factory and the port where the manufacturer's liability ends.

While the above remarks mainly apply to international business, there is enough "horse sense" in them to make them worthy of consideration in closing any deals with an extended date of delivery. In all cases where delivery can be effected by the shipment of the goods from the factory, such a course is naturally preferable, even if a freight allowance is made, to an obligation of delivery at destination.

In order to avoid conflicting with the Nancy Exposition, taking place next year, the display of artistic glassware and crystal ware, originally intended to be held in 1909 at the Musée Galliera, Paris, has been postponed until 1910.



A PLAQUE IN CAMEO GLASS THAT IS WORTH \$50.00 A SQUARE INCH
 PHOTOGRAPH BY SHEPSTONE, LONDON

Cameo glass, an excellent example of which we illustrate, is the latest form taken by the glass-workers' art. The cameo effect is produced by the fusing of a thin layer of opaque white glass on a thick layer of dark-brown glass. The design is cut upon the white glass, and the various depths of the carving permit the dark background to tint the white glass to different shades. This particular plaque, which was shown at the recent Franco-British Exhibition in London, by Messrs. Thomas Webb and Son, of the Dennis Glass Works, Stourbridge, England, is valued at \$800.00.—*Reproduced from The Sketch, through the courtesy, and by special permission, of the Illustrated London News and Sketch, Ltd.*



VIEW OF POTTERIES ❁ ❁ FROM MR. GATE'S RESIDENCE

ANOTHER AMERICAN POTTERY

WHERE ARTISTS ARE IN CLOSE COMMUNION WITH NATURE AND MECHANICAL FACILITIES ARE EXTRAORDINARY

BY WILLIAM HAROLD EDGAR

AMERICA is coming to her own in pottery, as well as in the other arts and sciences. And why should she not? Her vast beds of clays, silicas and spars have only as yet been touched upon. These only need have brains and enthusiasm mixed with them to transform them into articles of beauty and utility. She has the

material and the men. The ten years' life of the American Ceramic Society, where such men as Orton, Binns, Mayer and a host of others have labored on broad lines for the good of the art, has borne fruit, and American clay workers are now enjoying world-wide recognition.

In the Pompeiian room of the Auditorium



TECO WARE ❁ ❁ ❁ ❁ ❁ GATES POTTERIES

Annex in Chicago stand four immense vases, wrought in pleasant lines, and in the peculiar metallic green of the Teco Pottery, produced at the Gates potteries. These vases are each seven feet high and were designed and executed by Mr. Wm. D. Gates himself. Visitors to Chicago have tarried in this room and marveled at it, and at these vases, and have carried to other countries the fame of this room and these vases.

At the World's Fair at St. Louis I met a very intelligent Russian, who was enthusiastic over this particular pottery and was having a shipment sent home to him at St. Petersburg. As an American, who had the usual disregard for home goods and veneration for imported, this astonished me, and I began to look at the ware in a new light and later on made it my business to look in at the Chicago office of this pottery and eventually to go out to its potteries at Terra Cotta, Ill., and study the work at close range, viewing the work, the workers and their surroundings.

I judge no one could successfully start a pottery and build it up on a paying basis from the start. Rather must he labor, spend without stint, take disappointment and never be discouraged. Certain it is that this has been the experience of potters thus far. This particular pottery is located forty-five miles northwest of Chicago, in a hilly, picturesque country on the edge of a little lake, bordered with different varieties of lotus and lillies, where the

artists are in close communion with nature and free to study her moods and her works and from her gather suggestions and inspirations. The pottery is an offshoot of the chemical laboratories of the American Terra Cotta and Ceramic Company, of which Mr. Gates is president, and which is widely known from the architectural work it has put up all over the country during the past twenty years. This gives an opportunity for kilns and apparatus beyond the reach of an ordinary pottery, as witness the large vases of which I have spoken. Possibly the one thing that impressed me most in my visit was the enthusiasm of the workers, and this seemed general—not an individual here and there,

but all appeared interested and enthusiastic in their work.

Mr. Gates acknowledges himself an enthusiast and thinks it an essential to good work, as he says the manufactured article must have, for success, something of the individuality of the maker that will make it distinctive. Besides the "Teco green" he has manufactured many other colors, some in the beautiful crystal effects in very many other shades of green, but as yet only the Teco green has been put on the market. It seems to be a peculiarly pleasing shade, one that fits in and harmonizes with nearly all surroundings. While Mr. Gates has made much of a study of vase shapes and is no mean artist in their design himself, he is frank in saying that many of their best designs have



TECO WARE • GATES POTTERIES



TECO WARE • • • • • GATES POTTERIES

come from his friends in the architectural profession, who have designed them because of their enthusiasm for the pottery and have seized on its real and proper use.

It is a good thing for art that a pottery of such a sort can be conducted independent in a great measure of quick returns financially. Vases can be destroyed at the pottery if they do not

turn out satisfactorily. Fortunately for the long-suffering public patrons they do not have to be sent out to "job lot" about, and be an infliction on the community. Then, too, such a laboratory and such an amount of experimentation would be far beyond the resources of a pottery running by itself and dependent on itself for support.—*The International Studio*.

ST. LOUIS SCHOOL OF FINE ART

Under the direction of Dr. Halsey C. Ives the St. Louis School of Fine Arts has entered upon its thirty-fifth year. Besides personal and cultural instruction in painting, sculpture or



other branches of fine art, courses in applied art are of interest and great value to many students. The instruction in pottery making and decoration has been especially productive of notable results, as may be seen by the accompanying illustration. Many of our commercial pottery manufactories might profitably turn to some of these products of pupils of our art schools throughout the country for good examples of shapes and artistic decorations.

THE BERLIN CONGRESS AND INDUSTRIAL COPYRIGHT

Prominent among the branches represented at the recent International Copyright Congress, at Berlin, was the German ceramic industry, whose interest, it is remarked, lies in the direction of protecting its original designs and products against foreign piracy. The Congress was

attended by delegates from the nations which had signed the Berne convention of 1896, and from other countries desirous of studying the question.

While the exact position of the German government was hidden by a certain amount of diplomatic reserve, and the final result of the Congress is, therefore, hard to predict, the sentiments of European manufacturers had already been expressed at the meetings of various associations, which had preceded the Berlin gathering. The Stockholm International Alliance for Industrial Legal Protection and the Mayence Literary and Artistic Association had adopted resolutions calling for the uniform treatment of all art works, without regard to their purpose or the grade of their artistic value, and without the condition of having been previously deposited.

At present a discrimination is made between "high art" and "applied industrial art." While in certain countries, the former enjoys an informal protection, only the proof of original conception being required, the latter category is subject to formalities, more or less troublesome and expensive, in the registration and depositing of designs or samples at the appointed places. German trade organs remark there is no valid reason for such a distinction, the rational plan being to allow manufacturers the option of availing themselves of one or the other form of protection for their artistic creations.

REMARKABLE SPECIMEN OF OLD MEISSEN PORCELAIN

The Wiesbaden Art Museum has lately acquired a large painted Meissen ewergene in the form of a temple, 55 inches high and 48 inches wide. From a foundation of 24 pillars there rises a vaulted dome, with seated figures representing the four seasons and surrounded by floral ornamentation in natural colors.

REVOLUTIONARY REMINISCENCES

THE recent observation of Founders' Week in Philadelphia brought out many interesting reminiscences of revolutionary times, and the subject of household china was not overlooked. M. Antonia Lynch remarks in the *Philadelphia Times*:

"The revolutionary period marked the transition from pewter to china, and at first its use was confined to the richer class. It appears prior to that date to have been more plentiful in Philadelphia than New York, and in 1742, 'Benjamin Lay,' the 'singular Pythagorean cynical Christian Philosopher' to show his objection to tea, brought all his wife's china into the Philadelphia market place, and began to break it piece by piece with a hammer, but the populace, 'unwilling to lose what might profit them, over-set him, scrambled for the china, and bore it off whole.'

"Mrs. Franklin, in 1758, received a number of pieces of china from her husband, then in London, and was admonished by him to 'look at the figures on the china bowl and coffee cups with your spectacles on, they will bear examining.' A tender reminder on Benjamin's part of the care he had taken in choosing it. Fifteen years later his daughter broadly hinted that they needed a new supply: 'We have no plates or dishes,' she wrote, 'fit to set before your friends, and the queen's ware is thought very elegant here, particularly the sprigged. I just mention this, as it would be much cheaper for you to bring them than to get them here.'

"Both Franklin and Washington liked the blue and white Canton china for every day use, which no doubt accounts for the quantity their wives possessed. The best 'chaynie' of our ancestors was called 'Lowestoft,' a pearly tinted porcelain, ornamented with dark blue bands or dots, sometimes sprigs and gilt intermingled, with usually a coat of arms in the center.

"The finer grades of European porcelain gradually appeared. Part of the set of Sèvres china presented to Martha Washington by the French officers is still extant. It was delicately painted, and on each piece was her monogram, inclosed in a beautiful green wreath of leaves. The Dresden tea set given Mrs. Robert Morris by the Chevalier de la Luzerne is preserved at the Pennsylvania Historical Society, among other interesting relics, and more than one family guards similar heirlooms.

"Of all the colonial pieces the punch bowl was the most characteristic of the days when open

hospitality and good feeling reigned supreme. It was never tucked away in some forgotten corner, to be hunted up on rare occasions, but stood plainly in sight at all times, the center of a jolly party of guests, who toasted and re-toasted each other. These bowls held any quantity from one gallon to ten of drinks which bore peculiar names; mobby punch, gumbo punch, pupello punch, rack punch, and bare-legged punch, which one dame refused to drink because it had such an 'awkerd' name. All of these were most insinuating, but when they be-took themselves home, their wives were too meek to greet them with those dreadful words, 'My dear, where have you been?'"

AN AMERICAN POTTER'S OBSERVATIONS IN EUROPE

WILLIAM BURGESS, a manufacturing potter, of Trenton, N. J., says that on a recent trip through England, Holland, Belgium, Germany, Austria and France he found the business conditions to be similar in all the countries visited, a general depression in trade. This was generally attributed to the condition of business in the United States. There seemed, however, to be indications of a revival of trade, dependent, however, in the opinion of every one with whom he spoke, on the outcome of the Presidential election in the United States. Strange as it might seem with the universal foreign desire for free trade with our country, the stability of business in the United States seemed much more important, and without exception, the hope expressed was that Taft would be elected.

"The condition of the wage earner in foreign countries," said Mr. Burgess, "is not to be compared with the condition of the same in the United States. Yet there is a general feeling of contentment among the working people. The laboring man does live more cheaply in England than he does in this country, but he lives in a very different way from what he does here. After a very thorough examination of conditions, I feel warranted in stating that granting a working man would live in the same way, exercising the same extreme economy that he is forced to in England or the Continent, he could live as cheaply in the United States as he could in England, France or Germany. England pays the highest wages of all the European countries, and a labor dispute was in progress of settlement during my visit to the English pottery districts.

"The facts and figures developed were extremely interesting. The average weekly earnings of the various pottery branches of thirty of the largest factories, covering a period of four or five months, was presented by the president of the Manufacturers' Association. In this report the president said some of the factories were working short time. Converted into American money the figures are as follows:

Plate makers.....	\$7.10
Big jiggermen.....	8.70
Dish makers.....	7.50
Cup makers (men).....	7.25
Cup makers (women).....	5.00
Saucer makers (men).....	8.25
Saucer makers (women).....	4.10
Pressers.....	6.00
Printers.....	6.00
Transferers.....	2.65
Dippers.....	10.25
Saggermakers.....	8.00
Mould makers.....	9.50
Throwers.....	6.75
Turners.....	6.50
Handlers (men).....	7.00
Handlers (women).....	3.65
Kilnmen.....	7.35

"It is needless for me to comment on these wages, as compared with our Trenton operative potters' earnings. We do not employ women as cup makers or saucer makers. Not a single one of the above branches, with the exception of the transferers, earn less than \$18.00 per week in Trenton, and many of them will run from \$25.00 to \$35.00, working moderately full time. The proportion of males and females employed in the English potteries is eighty women and girls to 100 men and boys."

ENGLISH POSITION OF PRIZE EXHIBITS

In commenting upon the recent English Exposition of artistic works which have gained prizes at national competitions, the *Journal of the Society of Arts* makes some interesting comments upon the art progress of the last ten years. The following remarks are of general interest:

The Retrospective Exhibition. — The Retrospective Exhibition of works which have gained gold and silver medals in national competition between the years 1898 and 1907 is, of course, interesting from the point of view of design. It reveals in the earlier years that the examiners at least and probably, too, the clever students themselves, had the good sense not to be carried off their feet by the "art nouveau" movement which was so popular on the continent, and in some places is still dying so hard.

The result is that the prize works practically do not show date at all; those which were executed at the beginning of the period do not look in the least old-fashioned, and there is, on the whole, very little which can be accused of being "mannered." The only unsatisfactory point about an otherwise interesting and really admirable show is that there is so little evidence of steady advance in design or of progress in any particular direction in the exhibits. It would seem as though the rather unsettled artistic conditions of the past ten years—the conflict between the old and the new, between tradition and originality—had arrested, for the time being, at all events, the development of design, which has moved rather restlessly from one point to another without, in the end, being any further than it was when it started. It is to be hoped that the next ten years will show more steadiness of aim, and, therefore, more real progress.

ITALIAN CERAMIC AND GLASS INDUSTRIES

From the interesting columns of *L'Arte Ceramica e Vetraria*, it is gratifying to note that the trade with the various summer resorts has been this year of satisfactory extent, and that the majority of the Italian pottery works are running full time, and having good orders on hand. In the glass trade it is unanimously conceded that there is more activity than for many years past.

BRAZIL AS AN OUTLET FOR CERAMIC WARE

A German report states that of late years the consumption of ceramic products in Brazil has considerably increased; all the European countries engaged in their manufacture having profited by this development, particularly England and Germany. United States exports to Brazil seem to have increased during the last few years in earthen and stoneware; the figures for 1903 to 1907 having been respectively, \$1,602, \$1,218, \$3,064, \$11,615 and \$12,927. Those for china ware have been only \$105, \$128, \$286, \$200 and \$15. In the latter there seems to have been only private trade, although England has made special progress in that end of the business.



NEW THINGS IN GLASSWARE

PROGRESS IN MANUFACTURE OF AMERICAN PRESSED GLASSWARE—ADAPTATIONS OF NEWEST FRENCH STYLES

WHILE our aggregate imports of glassware rose from \$211,044, in 1900, to \$438,184, in 1905, the value of our domestic product in that line (excluding bottles and jars) increased during the same period in the following proportion:

	1900	1905
Tableware	\$2,617,784	\$4,897,537
Jellies, tumblers and goblets.....	2,007,386	1,639,167
Blown tumblers, Stemware and Bar goods...	1,598,652	2,928,198
Cut glass.....	672,463	987,556
	\$6,896,285	\$10,452,458

As the reduced value in the output of jellies, tumblers and goblets is due rather to the more economical manufacture of these staple articles than to any decrease in quantity, the solid foundation of the American glassware industry is illustrated by the general result thus shown. As cut glass, while the product is double the aggregate imports of all kinds of glassware, represents only about one-tenth of the total value, it is reasonable to credit to the pressed glass industry a large share of the development thus shown.

In the last issue of POTTERY AND GLASS, special reference was made to the success of Amer-

ican cut glass manufacturers in producing artistic effects, equalling those of the best imported grades. Brief mention was, likewise, made of the lines of Colonial pressed glass produced by the Duncan and Miller Glass Company, and by Messrs. A. H. Heisey & Co., Inc. Illustrations of the Colonial tableware of the first-named firm, having appeared in the last issue, a group of a few leading articles from the newest collections of the latter manufacturers, reproduced above, serves to complete a general representation of American pressed glassware in its present advanced state of development.

The central figure is a footed bowl, made in all sizes, while at the left is a covered pickle jar. These two specimens illustrate the artistic treatment of the Colonial style. The other object is a pint jug, made after one of the most noted French models. This, a new design, has been brought out in a variety of articles, and has been well received by the trade. Messrs. Heisey, in company with other American manufacturers, spend a good deal of money in keeping posted on the works of European designers, the most suitable of which they adapt for the market, in combination with their own original ideas.

THE AMERICAN OUTLET FOR IMITATION OLD CERAMIC WARE

In dealing with the above subject the *Zentralblatt für Bau Keramik* remarks:

"America is the greatest field for imitations from every quarter, as connoisseurs in that country pay very high prices for genuine, and even for imitation ceramic antiquities from Europe and Asia. Not only individual collectors, but important museums, from lack of real knowledge and discernment, fall into the snares of swindlers. The latter are all the bolder in their work, as American legislation on that point is defective. The articles by which art lovers are most frequently deceived are: excellent imitations of old Japanese, Etruscan and Greek vases, works of Della Robbia and Palissy; French faïences and old porcelain, supposed to originate from China, Sèvres, Meissen, Berlin and Vienna.

THE GERMAN CERAMIC PURCHASING SYNDICATES

The two German Ceramic Buying Syndicates, with headquarters respectively at Nuremberg and Eisenach, in view of the large reserves accumulated by them, have both made the entrance fee for new members equal to \$50, instead of \$25, as hitherto.

SPECIAL RAILROAD CARS IN GERMANY FOR HOLLOW GLASSWARE

The Chamber of Commerce of Mulheim-on-Ruhr, Oberhausen and Bochum, within which district are three large factories of hollow glassware, lately addressed a petition to the Minister of Railroads, asking for special covered cars for the transport of that class of freight. Steps had been taken to assure a minimum load for the constant employment of these cars. The request of the Chambers has been granted, five cars having just been constructed at the Oberhausen shops, on the suggestions of the interested firms. The cars have a floor measurement of 300 to 330 square feet.

JAPANESE PORCELAIN EXPORTS

Recent statistics indicate that the United States takes about 55 per cent. of the Japanese porcelain and ceramic exports, which represent a total of about four million dollars. The next

important outlet is China, which takes 11 per cent.; England only takes about 5½ per cent., or one-tenth of the amount taken by this country.

NEW SOUTH WALES IMPORTS OF PORCE- LAIN AND GLASS

According to an Austrian consular report, New South Wales imported during 1906, porcelain to the value of \$510,720, against \$400,375 for the previous year. Of this amount, one half was furnished by Germany and 40 per cent. by England. Stoneware represented \$704,775, as compared with \$575,775. Ceramic ware pays 20 per cent. duty in New South Wales.

Cheap pressed glassware comes from the United States and Germany. It is remarked that besides advantageous prices the Australian market calls for attractiveness and novelty in shape.

SCANDINAVIAN CERAMIC SOUVENIRS

In commemoration of the recent 250th anniversary of the Royal Danish Body Guard, the Copenhagen Royal Porcelain Factory produced a memorial plate, which it placed on the market. It represents the sentry guard at the Royal residence of Amalienberg, with a border of oak leaves and roses.

The Porsgrund Porcelain Factory made 500 ornamental plates from a design of Gabriel Kielland, as souvenirs of the Fishery Exhibition at Drontheim (Norway). The plate represents a fisherman putting his craft out to sea under full sail.

THE FRENCH "CONSERVATOIRE" AND CERAMIC INSTRUCTION

It may be regarded as indicative of the importance attached to the ceramic industry that it is the only branch of French manufactures dealt with in detail in the classes organized by the National "Conservatoire" of Arts and Industries. The course announced for this winter, under Professor A. Verneuil, includes:

CERAMIC RAW MATERIALS. (Feldspars, micas, clays, kaolin, etc.). Tests and analyses. Disaggregation and crushing. General process of preparing pastes.

CERAMIC MANUFACTURE. Porous pottery, bricks, tiles, etc. Classification of glazes. Non-porous pottery (stoneware, porcelain, etc.).

DÉCORATION. Ordinary faïence (Italian, Rouen, Delft and Strassburg). Fine faïence.

POTTERY TARIFF HEARING

AMERICAN MANUFACTURERS AND IMPORTERS PRESENT CLAIMS AND VIEWS
BEFORE WAYS AND MEANS COMMITTEE—IMPORTANT EXCERPTS FROM
THE EXISTING TARIFF LAW AND PROPOSED ALTERATIONS

IN his campaign speeches Mr. Taft avoided reference to specific tariff schedules, which would be revised under his Administration. He made an exception to this rule in one of his speeches in the Northwest, when he said that there had been much complaint that the protection afforded by the pottery tariff was inadequate. He was inclined to think this complaint was well founded, and, *if this proved to be so*, the tariff on pottery would be raised.

"If this proved to be so," was a careful interpolation noticeable in all his references to this subject, but it naturally grew to assume the nature of an invitation to the domestic manufacturers on the one side, and to the importers on the other, to demonstrate their claims as to whether the tariff should or should not be raised or lowered.

This invitation was accepted when both interests were given the opportunity to appear before the Ways and Means Committee in Washington. Both interests were well represented and neither side seriously crippled their cause by any untoward silence. An unprecedentedly large number of witnesses who had signified their intention of speaking were present to offer testimony.

Arguments in favor of a reduction of duties were offered by a committee representing the wholesale dealers of the United States engaged in pottery and glassware trade and including in its membership Messrs. Jerome Jones, of Boston; George W. Kinney, of Cleveland, and W. E. Pitkin, of Pitkin & Brooks, of Chicago. The testimony was of unusual interest, involving as it did the German agreement and the question of customs administration as well as the issues involved in the tariff rates proper.

The domestic manufacturers were headed by William Burgess, W. E. Wells, and others.

The importers asked that the rates be reduced to 30 per cent. for white and 35 per cent. for decorated on both china and earthenware—thus going back to the Wilson tariff. The domestic manufacturers wanted the rate on china to remain at 55 per cent. for white and 60 for decorated plus one cent per pound weight on white and two cents per pound on decorated. On earthenware the duty should remain the

same, provided the amount collected at those figures does not fall below what it would be with the added rate of one and three-eighths cents per pound weight on white and two and one-fourth cents per pound on decorated. In lieu of either of these, a duty of 30 per cent. on the wholesale selling price in this country.

Under the proposed schedule the importers of French china claim that on the low priced decorated ware there would be an additional tax of 39 per cent. bringing the tariff on this class of goods from 60 per cent., as at present, to 99 per cent. On plain ware it is estimated that the additional tax will be 21 per cent., bringing the total tariff to 76 per cent.

The importers claim that on the cheap German ware because of its relatively low price the tax would be proportionately greater on account of the specific duty of 2 cents per pound asked for. It will thus be seen that the cheaper the decorated ware, the greater is the burden imposed in proportion to the cost. The importers of German ware also maintain that under the proposed schedule the cost of goods laid down in New York, including duty, freight and package would be 155 per cent. above the original cost, divided as follows: 120 per cent. duty, $23\frac{1}{2}$ per cent. freight, etc., $11\frac{1}{2}$ per cent. cases.

Under the present schedule the advance is about 100 per cent. on the original cost, the difference being, as will be seen, 55 per cent.

The most regrettable incident of the hearing lay in the fact that the breach existing between manufacturers and importers should be widened by the introduction of testimony tending to impeach the acting in good faith of both branches of the industry. Evidence was put in by the American manufacturers of china and earthenware intended to show that the United States government is being defrauded of a great amount of money annually by importers of these articles, who understate the value of their shipments in order to escape a part of the customs duties.

On the other hand, it was contended that the existence of undervaluations was absurd and unfair. If it was correctly founded, it presupposed that the Board of General Appraisers was dishonest or unfair, neither of which was

true. The appraisers could and did find out what was the real worth of the imports of pottery under the existing system, and they fixed the values much more fairly than could be done under other conditions. The idea of ascertaining wholesale prices and basing valuations thereon in the case of export goods was out of the question and was impossible of performance with accuracy. The absence of undervaluations was most strongly insisted upon and the committee was assured that the foreign potters were not of the class of merchants who would consent to a system whereby false valuations were systematically put forward as a basis of custom house operations.

In return, the importers entered the complaint that certain lines of American manufacture were being sold abroad by the American manufacturers at prices far below those charged to the trade and to consumers at home.

The importers held to the view that high schedules were not needed for protection to the manufacturing industry in this country. It was their opinion that foreign made articles did not enter competitively into the trade here, being in demand at much higher prices. The manufacturers' view was that foreign made goods manufactured at an infinitely lower rate than the American product were making headway here and checking the output of American potteries.

However, the public hearings are at an end and it is now in order for those interested to file briefs in further explanation of the different points under contention. This privilege is being taken advantage of by many interested parties on both sides who are busily at work now compiling briefs setting forth their divergent claims to consideration.

We give below excerpts from the present law and of the parallel clauses in the proposed law, relating to earthenware and china.

PRESENT LAW

Par. 95. China, porcelain, Parian, bisque, earthen, stone, and crockery ware, including clock cases with or without movements, plaques, ornaments, toys, toy tea sets, charms, vases, and statuetts, painted, tinted, stained, enameled, printed, gilded, or otherwise decorated or ornamented in any manner sixty per centum ad valorem; if plain white and without superadded ornamentation of any kind fifty-five per centum ad valorem.

Par. 96. All other china, porcelain, Parian, bisque, earthen, stone, and crockery ware, and manufacture thereof, or of which the same is the component material of chief value, by whatever name known, not especially provided for in this act, if painted, tinted, stained, enameled, printed, gilded,

or otherwise decorated or ornamented in any manner, sixty per centum ad valorem; if not ornamented or decorated, fifty-five per centum ad valorem.

PROPOSED LAW

Par. 95. China, porcelain, Parian, bisque, stone, and crockery ware, commercially known, stamped and sold as such, composed of a vitreous, vitrified, or nonabsorbent body, glazed or unglazed, including clock cases, with or without movements, plaques, ornaments, toys, toy tea-sets, charms, vases, and statuetts, painted, tinted, stained, enameled, printed, gilded or otherwise decorated, colored or ornamented in any manner in or upon the body or glaze, sixty per centum ad valorem and two cents per pound avoirdupois gross weight, including weight of all packages and packing material; if not decorated, colored or ornamented in any manner, fifty-five per centum ad valorem and one cent per pound avoirdupois gross weight, including weight of all packages and packing materials.

Par. 96. All other china, porcelain, Parian, bisque, stone, and crockery ware, composed of a vitreous, vitrified, or nonabsorbent body, glazed or unglazed, or manufacture thereof, or of which the same is the component material of chief value, by whatever name known, not especially provided for in this act, if painted, tinted, stained, enameled, printed, gilded, or otherwise decorated, colored, or ornamented in any manner in or upon body or glaze, sixty per centum ad valorem and two cents per pound avoirdupois gross weight, including weight of all packages and packing materials; if not decorated, colored, or ornamented in any manner, fifty-five per centum ad valorem and one cent per pound avoirdupois gross weight, including weight of all packages and packing material.

Par. —. Earthenware, bisque, and crockery ware, commercially known, stamped, or sold as such, composed of a porous or absorbent earthen body, nonvitreous or unvitrified, including clock cases with or without movements, plaques, ornaments, toys, toy tea-sets, charms, vases, and statuetts, painted, tinted, stained, enameled, printed, gilded, or otherwise decorated, colored, or ornamented in any manner in or upon body or glaze, sixty per centum ad valorem; provided such duty shall not be in amount less than two and one-quarter cents per pound avoirdupois gross weight, including weight of all packages and packing material; if not decorated, colored, or ornamented in any manner, fifty-five per centum ad valorem; provided such duty shall not be in amount less than one and three-eighths cents per pound avoirdupois gross weight, including weight of all packages and packing materials.

Par. —. All other earthenware, bisque, and crockery ware composed of a porous or absorbent earthen body, nonvitreous or unvitrified, glazed or unglazed and manufactures thereof or of which the same is the component material of chief value by whatever name known, not especially provided for in this act if painted, tinted, stained, enameled, printed, gilded or otherwise decorated, colored or ornamented in any manner in or upon body or glaze, sixty per centum ad valorem, provided such duty shall not be in amount less than two and one-quarter cents per pound avoirdupois gross weight, including all packages and packing material; if not decorated, colored or ornamented in any manner fifty-five per centum ad valorem; provided such duty shall not be in amount less than one and three-eighths cents avoirdupois gross weight, including weight of all packages and packing materials.

INCREASED FREIGHT RATES

Increased freight rates will go into effect January 1, on nearly all commodities shipped from points east of Chicago and St. Louis to Pacific Coast terminals. Pottery will come under the advanced rates, and another item included in the raise is glassware, with 10 cents added to the present rate of \$1.10 per hundred pounds on car-load lots.

A vigorous protest was made to the Western roads when the Eastern shippers learned this move was contemplated, but as the tariffs will not be posted likely before December 1, or thirty days in advance of the date they are effective, a definite effort to combat the proposition has not yet been determined.

The most vexing problem to manufacturers is to what extent their particular products will be involved. Numerous inquiries are coming to local freight offices concerning the various articles affected, but little light can be thrown on the matter until the tariffs have been placed in the hands of the Eastern carriers.

EUROPEAN GLASSWARE TRADE IMPROVED

European press reports speak of a better feeling in the glassware industry, owing to increased demand for export and to renewed operations for the American market.

Prices are said to have in general hardened, while in some cases individual buyers have made advantageous contracts.

While reports from the various centers of the European glassware industry differ a good deal in their respective features, crystal ware seems generally in favor; medium priced articles being in better demand than lower grades. While a certain demand has been experienced for high-priced ware, it has been of limited extent.

The advance of 10 per cent. in prices of glassware, decided upon last spring, seems to have been generally carried into effect, and is likely to be maintained, in view of the position of raw materials.

NEW GLASS PLANT IN MEXICO

With a capital of \$1,200,000, Juan Brittingham and J. Terrazas, of Chihuahua, have reorganized the glass factory which was started in this city some years ago, but, owing to various obstacles, including the difficulty of securing "blowers," was closed down as more or less of

a failure. The company, as reorganized, it is claimed, will take up the work from a new standpoint, and reports are that \$400,000 of the capital is cash for a working fund.

It is said that the men reorganizing the company hold the rights of a patented process for blowing, which will revolutionize that branch of the industry and render the scarcity of blowers, which is said to have had much to do with the closing down of the factory, a small item.

CHINA PLANTS

One of the latest novelties in decorations for center-tables is the china flower, imported from England.

A potted rose-bush, standing a foot and a half high, is one of the most attractive as well as the most expensive of the models. The bush is in full bloom, bearing deep pink flowers and buds, and with every detail of the foliage accurately reproduced from nature, even to the moss surrounding the root of the bush. Another beautiful example of this new ware is a fuchsia plant. The purple blossoms hang so gracefully from their stems that it is difficult to believe they are artificial. Less conspicuous designs may be found, suited to the thinner purse, for some of these plants are only four inches tall, including the pot. A great variety of flowering plants are represented in the china, such as geraniums, dahlias, primroses, tulips, hyacinths and pansies.

FIRE-PROOFING "POTTERS"

Current newspaper reports on the strike riots at Perth Amboy, N. J., have referred to the strikers as "potters." It would be quite as correct to call an automatic cement mixer a "potter," for the Perth Amboy brick and hollow brick men are merely manipulators of mud, compared with the skilled artisans who produce high-grade china and earthenware. This reference is not to be taken reflectively, as it is made only to maintain, if possible, correct trade nomenclature.

Perhaps the first earthenware ever made which could remain quite cleanly and pleasant to eat from was turned out at Burslem by Josiah Wedgwood about the year 1762. It was he who civilized and aseptified the utensils which people who could not purchase porcelain might use at table.

AMONG THE POTTERIES

THE rising tide of prosperity seems to have struck many of the potteries with full force. Orders began to be placed as soon as the result of the election became known. Charles Howell Cook, one of the largest pottery manufacturers in the East says that more orders were placed in the week following election than during the entire preceding month. Plants in Trenton and in the West, he said, have enough orders to keep them running full time until Christmas, and, if orders continue coming in at the present rate, there will be enough work for full time until July 4, without the usual summer shut-down.

Potteries at Trenton immediately following the election received orders for their wares which, it is estimated, will aggregate \$1,000,000 in value. John A. Campbell, president of the Trenton Potteries Company, which owns the largest system of pottery plants in Trenton, says that his plants will also run overtime, and that additional kilns will be built. William Burgess, another manufacturer, also made a similar statement. The Willetts Pottery Works in Trenton, received one order which will keep it busy for a year; the Murray pottery started up with \$275,000 worth of orders.

The pottery at Perrysville in Ashland County, Ohio, has closed a contract with a wholesale firm at Cleveland calling for \$60,000 worth of high-grade ware.

A suit in chancery has been filed in Wilmington, Del., for the purpose of making application for a receiver for the Wheeling Potteries Company in order that the debts of the company may be taken care of in the proper way.

While no details are obtainable, rumor has it that several independent glass factories will be combined at an early date, and that a meeting will shortly be held in Pittsburg. Three concerns in West Virginia, one or two in Ohio and one in western Pennsylvania will enter the new agreement.

No less than six new patterns in dinner shapes will be shown by as many manufacturers in the East Liverpool district this December. Molders have been at work for many months on these, and the ware in its decorated form is now being shown to "a select few." This is an indication that these firms are looking forward to an excellent business for the coming year.

The J. H. Stroll Pottery Co., of Cincinnati, has increased its capital from \$12,000 to \$30,000.

Business with the United States plant is better than for many months, while the Wellsville China Co. has been satisfactory. The McNicol-Smith plant is being operated to the limit, and the Patterson yellow ware pottery is working full time.

AMONG THE GLASS MANUFACTORIES

WHILE the potteries have been busy since election booking new orders the glass factories have not felt the effect to the same degree. There is, however, an explanation for this apparent inaction. The stocks of glass-ware throughout the country had become so depleted long before election that dealers found it absolutely necessary to place their orders early. Their wants were thus covered and in consequence there has not been the same rush of "restored confidence" orders as has been apparent in pottery lines. The orders placed early are now being filled, so the glass factories are generally fairly busy and many of them are even working full time or over time, and business on the whole is satisfactory and promising.

The Pioneer City Glass Company of Carbon-dale, Pa., has been working twelve and a half hours each day for the past month in order to prepare for the Christmas trade.

Pitkin & Brooks of Bowling Green, Ohio, contemplate adding to their cut glass business a new department for the decoration of China.

A receiver has been named to take charge of the affairs of the Manhoff Glass Co., of Pittsburg.

No set of men is more pleased over the outlook than the glass manufacturers of Milville, N. J., who are now promised a continuance of the excellent seasons which they have enjoyed in the past few years.

Several thousand dollars worth of glass-ware belonging to the Whitney Glass Company was destroyed by fire recently in the storage sheds of the Warreck Glass Works at South Glassboro, N. J.

Table glass manufacturers from Pennsylvania and adjoining states met November 11, at the Fort Pitt hotel, Pittsburg, for the purpose of arranging another meeting in the near future, when a mutual understanding will be reached on a uniform standard of prices and regulations in the trade.

A. H. Bryant, the Missouri Glass Company's vice-president, says the rush of business anticipated is beginning to be felt in St. Louis.

The Pierce glass factory at Indianapolis is opened after being closed three months.

TRADE NOTES

A big pottery plant is to be located at Sacramento, Cal.

E. W. Hable is operating a new pottery plant at Palestine, Texas.

F. L. Westernman has opened a new store in M. W. A. building at Alden, Ill.

John E. Wright has been appointed receiver of the Tiltonville, Ohio, pottery.

P. Muchtler, of St. Cloud, Minn. has started a ten-cent store in the Realty Block.

Harvey Clark is the new proprietor of the famous "Wheeler" store at Ashland, Mo.

The old Macomb pottery at Macomb, Ill., has been sold for storage warehouse purposes.

The Calloway-Hoock Co., of Salt Lake, Utah, will move into a handsome new store the first of January.

The firm of L. Ries & Son, of Princeton, Ia., has made an assignment. Liabilities \$24,699, Assets \$27,900.

A large new 5 and 10 cent store has been opened by F. M. Kirby & Co. at 7 and 9 South Main Street, Wilkes-Barre, Pa.

The Rockwell crockery store, in England Block, North Street, Pittsfield, Mass., was damaged \$10,000 November 12. Insurance.

Crockery store of R. A. Rockwell, with other contents of Hingham building, on North Street Pittsfield, Mass., was damaged by fire November 14, \$10,000.

The Derry (Penn.) seven-kiln pottery, owned by the Sèvres China Company, of East Liverpool, Ohio, has been sold to the Pittsburg High Voltage Insulator Company.

A petition in bankruptcy has been filed against Herman S. Braun, dealer in glassware, at No. 203 Grand Street. W. Henkel, Jr., receiver. Liabilities are \$4,000 and assets \$2,500.

Wells Bros. Company's large department store at Litchfield, Minn., was destroyed by fire November 11. Practically all of their \$60,000 stock of general merchandise was either ruined by fire or water soaked.

The five story building occupied by the F. M. Kirby Company 5 and 10 cent store and the M. Phillipsborn Company, ladies' suits and cloaks, located in the shopping district on Euclid Avenue, Cleveland, was completely gutted by fire November 16.

Deputy Sheriff Porges has received an attachment against the New Jersey Cut Glass

Company, represented by Blau Brothers at No. 25 West Broadway, for \$1,150 in favor of Nicholas Reyen and others, which was obtained on the ground that it is a foreign corporation. The Sheriff levied on the stock of goods, valued at \$1,000. The headquarters are at Newark. The Sheriff was informed that a petition in bankruptcy has been filed against the company and a Mr. Jay, of Newark, appointed receiver. Stroock & Stroock, attorneys of the company, said that the liabilities are \$12,000 and the assets \$4,000 to \$5,000.

The Libbey Glass Works, which have been working half time, three days a week, with half force, have resumed full time and put on their force of 1,000 men.

NEW CORPORATIONS

The Consolidated Mercantile and Produce company of Pueblo, Colo.; capital \$50,000.

Byrne Glass Co., Capital, \$50,000. Incorporators J. L. Byrne, M. E. Byrne, E. J. Bryne, Wilmington, Del.

Perth Amboy Pottery Works, Perth Amboy, N. J.; to manufacture ceramic, pottery, terracotta, builders and contractors; capital \$100,000. Incorporators: Ira R. Crouse, George J. Haney, Abel Hansen, Perth Amboy.

The De Wolfe-McKay Company, Milford, Beaver Co., Utah; general mercantile business. Capital \$75,000. W. H. De Wolfe, president: John R. Murdock, vice-president: N. A. McKay, secretary and treasurer.

C. W. Boynton, Inc., Sewaren. Capital \$18,000. Incorporators: Eunice Adelia Boynton, M. Louise Boynton and Helen Boynton Ames; to manufacture tiles, earthenware, &c.

Horn-Pollak Company, of Jackson, Fla. Capital stock placed at \$25,000. Dry goods, clothing, notions, crockery, etc., store. Stockholders: H. D. Horn, L. G. Pollak and A. G. Hay.

J. H. Strohl Pottery Company, Cincinnati, increase of capital stock from \$12,000 to \$30,000.

John Dromgole & Company is incorporated with a capital of \$40,000, with the head office in London, Ont. The provisional directors are John Dromgole, Allan Edward McLean and Herbert Grafton Collabore. The object of the company is to deal in crockery, china, glassware, fancy goods, cutlery, silverware and merchandise of a similar kind.

The National Sand Co., South River, N. J.

Mine sand, gravel, clay, etc.; capital, \$100,000. Incorporators: H. L. Mayer, South River; G. D. Eggert, New York City; S. Cochrane, Jersey City.

Safety-Valve Fruit Jar Co., Salem, N. J.; to manufacture fruit jars, bottles, cut glass, etc.; capital, \$50,000. Incorporators: J. Dale Dillworth, William H. Hazleton, D. Stewart Craven, Salem, N. J.

ANNUAL MEETING OF UNITED STATES POTTERS' ASSOCIATION

What will probably be the most important gathering of domestic pottery manufacturers in many years will be held at Washington, D. C., December 8. Questions of vital importance to the trade are to be considered. For the first time in twelve years the association will select a new secretary in the place of Harry Keffer, who has resigned. This office will go to Charles C. Ashbaugh, now treasurer.

The election of president is between three men—President George C. Thompson, who is up for re-election; Vice-President Joseph Meyer, of Beaver Falls, Pa., and Hugh A. McNicol, of East Liverpool.

PERSONAL

S. A. Weller recently has been investigating clay deposits near Colorado Springs.

The new buyer in the china and glass department of the Heffron Co., Syracuse, N. Y., is F. F. Williams.

W. S. Pitcairn has secured the services from December 1 of E. C. Ledger, who has been connected with Dorflinger & Sons for a good many years.

Lloyd C. Rosencrans, manager of the Pioneer City Glass company of Carbondale, Pa., is recovering rapidly from an extended illness of typhoid fever.

E. B. Hill is now connected with the traveling staff of A. H. Heisey & Co., of Newark, Ohio. Until recently he represented Hollweg & Reese, of Indianapolis.

EDWARD P. BLOOM

Edward P. Bloom, formerly with the Trenton Pottery Co., and widely known among the trade, died at his home in Trenton on Monday, November 23, after a brief illness of pneumonia.

CH. VIOLLET

News has been received from Paris of the recent death of M. Ch. Viollet, aged 65 years. He was known internationally as an expert on glass, and was a member of the Jury of Awards at the glass exposition held at Milan recently.

FRITZ A. HOOK DIES IN SALT LAKE

Fritz A. Hooch, a well-known business man of Salt Lake, Utah, vice-president of Callaway, Hooch & Francis, dealers in china, crockery and glassware, died November 18, at his home, 44 Sixth East Street.

GILBERT SNOWDEN KING

Gilbert Snowden King, sixty-nine years old, who started a glass factory in New York with the father of President Roosevelt, died at Los Angeles, Cal., November 24, after an illness of several months. Before retirement from business six months ago, because of failing health, Mr. King was at the head of the Mississippi Glass Company, with offices in the Trinity Building, New York. His home was in Brooklyn.

DEATH OF WILLIAM L. BRIGGS

As this issue goes to press the news reaches us of the death of William L. Briggs, the well known and unusually popular importer of 25 Murray Street, New York City.

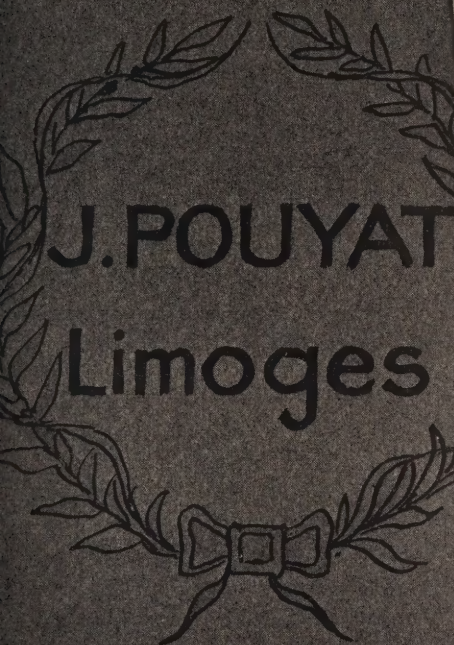
The suddenness of his demise will prove as much of a shock to his many friends in the trade as it was to the staff of Pottery and Glass, for he had been considered as being in excellent health, and there had been no intimation among those who enjoyed the privilege of his acquaintance that his genial and successful career was so near its close.

Mr. Briggs was a splendid type of the active, progressive merchant and his death will mean a distinct loss to the trade in which he was known so well and respected so highly.

GERMAN CERAMIC CHEMIST KILLED

Dr. Max Simonis, chemist at the experimental laboratory of the Royal Porcelain Factory, Charlottenburg, recently met with a fatal accident on a mountain tour in Corsica. The deceased was known in the ceramic industry through his detailed experimental investigations.

Mark on Decor



J. POUYAT
Limoges



Mark on White

J. P
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FRANCE



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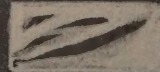
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PROFESSOR SCHMUZ-BAUDISSL ON MOD- ERN GERMAN ART

Having just assumed the artistic direction of the Royal Porcelain Factory, at Charlottenburg, near Berlin, the views of Professor Schmuz-Baudiss on Modern Ceramic Art, possess special interest. Briefly summarized, they are to the following effect:

"While I welcome the more extended scope now available for the development of my plans, results must not be expected in a few months. I shall do my best to promote the objects of the establishment in an artistic sense, using the material and appliances at my disposal, in conjunction with technical research, for the best interests of ceramic manufacture.

"As to my preference in style, I consider antiquated and quaint styles are better adapted for porcelain than Empire. Every new creation founded on these styles should, however, (when not intended as an exact copy) conform with the requirements of our times. We are seeking capable sculptors who, as outside co-operators, will help us in the solution of future problems. The plastic work done in the establishment or outside will not only be plastic in the fullest sense, but will be created and designed for execution and ornamentation in porcelain.

"My special experience, as art director of a section for painting under glaze, brought me into touch with modern, rather than antique styles. In this section the new transparent porcelain was produced, its colored ornamentation under glaze being specially appreciated. This is proved by the fact that the porcelain factory has firm orders for this class of work, which will only permit the gradual introduction of novelties."

CRAZING PLAYS AN IMPORTANT PART IN THE HISTORY OF EARTHENWARE

IT is an open question whether the American people have not been taught to expect too much from earthenware. Reflections upon nearly fifty years of earthenware making answer the question in the affirmative, for there was a time in the misty past when people were not so everlastingly particular in respect to the quality of the commoner forms of earthenware. Crazing was not the great bugaboo fifty years ago that it is to-day; the constant nightmare of the manufacturer and the war-cry of the dealer in his fight with the potter. There are few men now living who can tell when or why the contest

began, or what it was that caused it; but it came in the form of a demand for non-crazable goods, and there is plenty of evidence to prove that it grew out of the early idea that germs and bacteria might find their way through the hair line crevices of a crazed dish or plate.

The peculiar conditions and circumstances which surrounded the agitating subject of crazed earthenware seemed, and really did apply more forcibly to Staffordshire and domestic American products. For some inexplicable reason the demand was made particularly upon the English and American potters alike. Both sides had to stir their stumps to produce lightweight earthenware that would not and must not craze, and it was this requisition of the American buying public that led many a potter on both sides of the Atlantic into dire disaster.

The early attempts to raise the production of earthenware up to the standard of vitrified china has resulted in bringing about two widely diverging conditions. Numerous failures, due to unknown and untraceable causes, were the real basis upon which the present success of the earthenware trade is founded. To-day there are a few modern potters in England and America who have succeeded in producing earthenware of a grade that is beyond cavil or criticism. It is a most vivid tableau of the survival of the fittest that the world has ever known and the most fitting survivors know the tenure of their grip on the future by recounting the history of the past.

AMERICAN CALLS DECLINED BY GER- MAN CERAMIC EXPERTS

The *Sprechsaal* states that Dr. Pukall, director of the Royal Ceramic School at Bunzlau, and Dr. Berdel, chemist at the Royal Ceramic School at Höhr, have both declined calls from the University of Illinois, to succeed Professor Bleining in its ceramic department. Our contemporary adds:

"In the interest of the German ceramic industry in general, and of ceramic schools in particular, we may be glad that not only these gentlemen are spared to us, but also that our ceramic experts are so highly esteemed abroad."

Glass is made iridescent by being exposed in a redhot condition to the fumes of salts of tin, barium and strontium. Red is produced by the strontia and bluish white by the tin. In ancient glass, which is more opaque, iridescence is due to partial decay.



Union Porcelain Works

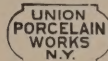
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NEW FACILITIES AFFORDED TO EXPORT TRADE

American manufacturers, desirous of securing their share of the large proportion of the world's business which centers in London and other European capitals, have been at a disadvantage with respect to facilities for the display of their products, without the expense of opening English branches. To fill this want, the old-established London forwarding house of Pitt & Scott, Limited, has organized the Bureau of American Manufacturers in Europe, which, by means of a centrally-situated large warehouse and office building in London, and by similar arrangements through established connections as to other European commercial centers, will afford American manufacturers the advantage of a permanent exposition. It is likewise prepared to assist makers by other services, in the opening up and carrying on of business with the English and continental home and shipping trades, keeping in touch with American principals through the New York office of Pitt & Scott, at 35 Broadway. The co-operation of such an established concern in this project is calculated to reassure American manufacturers as to its prospects of successful operation.

FROM POTTERY PROFITS

William Currie, a pottery manufacturer, who lives at the Plaza Hotel, has appeared in a new opera cloak for which he paid \$6,000.

The cloak, which has no sleeves, reaches from the shoulders to the feet and measures seven yards around the bottom. It is made of black vicuna and lined with Alaskan seal skin, London dyed. Two hand made frogs of black braid ornament the front of the cloak. There is a black velvet standing polo collar.

Although the cloak is patterned on the lines of those worn by officers of some regiments in the Italian army, it is more extreme in cut, and is unlike any other garment seen in this city. It is intended for wear at the opera.

TEN MONTHS' NATIONAL STATISTICS OF IMPORTS

BY the publication of the final United States returns for the ten months ending October 31 last, an opportunity is given of appreciating the full effect of the crisis upon our ceramic and glassware imports. The comparative details, published in the August issue of POTTERY AND GLASS, to June 30, showed that the increased receipts of the earlier months had so far neutralized the effects of the latter de-

pression, that, on the average, the two fiscal years 1907 and 1908 were about equal.

The latest available returns (to the end of October) while exhibiting the falling off in this year's imports, show a reduction as compared with August 31, of the stock in bond, a sign that imported goods are going more freely into consumption.

UNITED STATES IMPORTS

CHINA, PORCELAIN, PARIAN AND BISQUE

(Not decorated)

	1907	1908
Fiscal year to June 30.....	\$1,257,051	\$1,264,802
Month of July.....	116,306	97,382
“ August.....	119,922	86,427
“ September.....	107,495	79,903
“ October.....	119,405	102,088
Ten months ending Oct... ..	1,082,595	965,519
Stock in Bond July 31... ..	57,776	114,007
“ Aug. 31.. ..	50,578	116,352
“ Sept. 30.. ..	55,183	106,524

CHINA, PORCELAIN, PARIAN AND BISQUE

(Decorated)

	1907	1908
Fiscal year to June 30.....	\$11,885,680	\$11,780,374
Month of July.....	1,263,965	888,149
“ August.....	1,439,923	1,036,329
“ September... ..	1,264,225	1,025,606
“ October.....	1,351,813	924,524
Ten months ending Oct... ..	10,292,603	8,222,717
Stock in Bond July 31... ..	389,212	621,912
“ Aug. 31.. ..	423,209	628,643
“ Sept. 30.. ..	383,457	581,927

CHINA, PORCELAIN, PARIAN AND BISQUE

(All other)

	1907	1908
Fiscal year to June 30.....	\$564,059	\$382,756
Month of July.....	41,797	14,558
“ August.....	33,245	13,621
“ September.....	46,834	13,429
“ October.....	34,995	12,654
Ten months ending Oct... ..	446,366	198,252
Stock in Bond July 31... ..	14,661	11,207
“ Aug. 31.. ..	12,435	11,183
“ Sept. 30.. ..	12,022	9,962

GLASSWARE

	1907	1908
Fiscal year to June 30.....	\$3,460,811	\$3,276,915
Month of July.....	339,364	291,528
“ August.....	303,333	360,036
“ September.....	351,675	256,339
“ October.....	413,480	199,203
Ten months ending Oct... ..	3,115,503	2,119,050
Stock in Bond July 31... ..	292,081	333,647
“ Aug. 31.. ..	303,333	360,036
“ Sept. 30.. ..	300,910	326,708

IMPORTS AT PORT OF NEW YORK

Returns from the port of New York show comparative imports:

1908 Week Ending	China	Earthenware	Glassware
Oct. 17.....	\$75,371	\$13,672	\$13,586
“ 31.....	89,245	16,014	21,524
Nov. 7.....	50,919	12,364	18,822
“ 14.....	81,186	17,464	16,357
“ 21.....	56,196	10,283	17,964
“ 28.....	37,979	10,499	25,452
Total.....	\$315,525	\$66,624	\$100,119

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Great Assortment in Fancy
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Goods for Mounting and Silver
Deposit.

Crystal and Bronze Electric
Chandeliers.

Blanks for cutting.

CLIFF OF NATURAL GLASS

A cliff of natural glass can be seen in Yellowstone Park, Wyoming. It is half a mile long and from one hundred and fifty to two hundred and ninety feet high, the material of which it consists being as good glass as that artificially manufactured. The dense glass which forms the base is from seventy-five to one hundred feet thick, while the upper portion, having suffered and survived many ages of wind and rain, has naturally worn much thinner. The color of the cliff is not that of made glass—transparent and white—but is mostly black, and some places mottled and streaked with brownish-red and shades of olive-green and brown.

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